

the KUROSAKI corpse delivery service

# 黒鷲死体宅配便

aji otsuka 大塚英志 houshi yamazaki 山崎峰水

STAFF A



Psychic

【サイコ】死者との通信

STAFF B



Dowsing

【アウジング】死体の検出

STAFF C



Hacking

【ハッキング】情報の収集

YOUR BODY IS THEIR BUSINESS!



# 黒鷲死体宅配便

the KUROSAKI corpse delivery service



story

EIJI OTSUKA

art

HOUSUI YAMAZAKI

original cover design

BUNPEI YORIFUJI

translation

TOSHIFUMI YOSHIDA

editor and english adaptation

CARL GUSTAV HORN

lettering and touch-up

IHL

# contents

1st delivery: dangerous duo	3
2nd delivery: i don't care if i die	33
3rd delivery: watch out for that girl	63
4th delivery: tonight i will pour wine all over you	93
5th delivery: mona lisa smile	123
6th delivery: do what you want	153
7th delivery: as time goes by	183
afterword from the author	213
disjecta membra: glossary and notes	217

TIME IS 18:10  
HOURS. THE  
EXECUTION OF  
CONVICTED  
MURDERER IPPEI  
FUCHIGAMI, AS  
SCHEDULED.



PROCEED,  
MR?







# 危険なふたり



dangerous duo





AT PARTIES,  
PEOPLE  
SOMETIMES  
ASK EACH  
OTHER TO  
DEMONSTRATE  
A HIDDEN  
TALENT THEY  
NEVER SHOW IN  
DAILY LIFE. I  
DREAD THE DAY  
IT HAPPENS  
TO ME.

MY NAME  
IS KURO  
KARATSU.



MINE IS  
TALKING  
TO  
CORPSES.



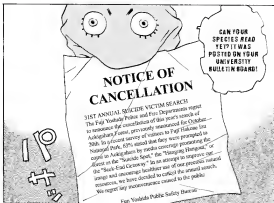
IF YOU  
EVEN GET  
TO CHAT  
WITH ANY  
OF THEM,  
WE'LL  
MAKE OUT  
LIKE  
BANDITS!

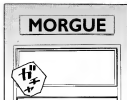
YOU GOT IT!  
IT'S THE ANNUAL  
SWEEP THROUGH  
THE FOREST TO  
RETRIEVE THE  
REMAINS OF  
SUICIDE VICTIMS.  
LET'S HOPE THEY  
BAG PLENTY OF  
BODIES!



SAY,  
NUMATA...  
TODAY'S  
THE DAY,  
RIGHT?



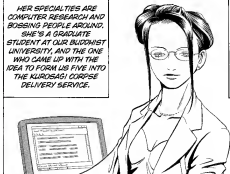






HER SPECIALTIES ARE  
COMPUTER RESEARCH AND  
BOSSING PEOPLE AROUND.  
SHE'S A GRADUATE  
STUDENT AT OUR BUDDHIST  
UNIVERSITY, AND THE ONE  
WHO CAME UP WITH THE  
IDEA TO FORM US FIVE INTO  
THE KUROSAKI CORPSE  
DELIVERY SERVICE.

THE TALL  
ONE'S AO  
SASAKI.



ゴ  
ト  
ト  
THE PERENNIAL FLAW IN  
OUR BUSINESS PLAN IS  
REACHING OUR CUSTOMER  
BASE. IT'S DIFFICULT TO  
ATTRACT CLIENTS WHEN  
YOUR CLIENTS ARE BUSY  
ATTRACTING FLIES.



AREN'T YOU  
ASHAMED OF  
YOURSELF? YOU  
GRADUATED, AND  
YOU'RE STILL  
COMING AROUND  
TO MOOH OFF  
YOUR FELLOW  
STUDENTS.

YOU GUYS  
AREN'T  
SMART  
ENOUGH  
TO BE  
ZOMBIES.



ウ  
フ  
ウ  
UURRR...  
MUST EAT  
FLESSH...  
OR AT  
LEAST  
LIVERCH...



## SERVICES

### Kurasagi XXXXXX Delivery Service

We'll deliver it! What's "it"? Well, you have to ask. No questions asked.

### Multiply Your Credit!

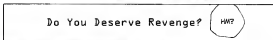
Provide us your credit card number and we'll give you four others free of charge! Ancient Nigerian method guarantees you surprising results!

### Stuff Your Dead Pets

We fill your dead pets full of stuff to make them look just as active as they did in life. Amazing simulation. Works best with cats.

### Order Any Weapon!

Ever dreamed of purchasing illegal firearms from overseas? We handle everything except customs clearance. Delivery not guaranteed.

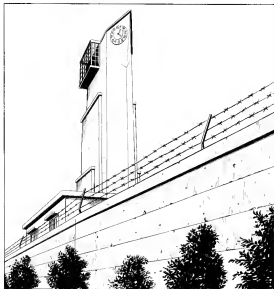
















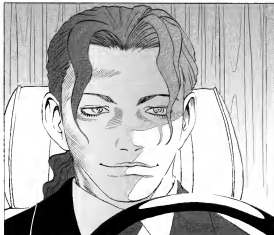






KUROGAMI DELIVERY SERVICE





MOTOR CERAMONY

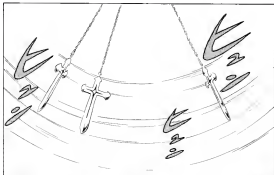










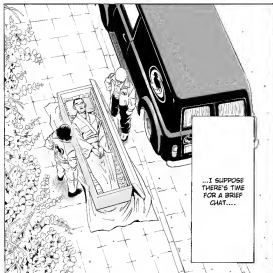




WELL, AS  
LONG AS  
WE'RE  
ALREADY ON  
OUR ROUTE...

I WONDER  
HOW WE  
SHOULD  
HANDLE  
THIS  
SITUATION

WELL, YOU  
CAN TAKE THE  
CORPSE OUT  
THE NAME,  
BUT YOU  
CAN'T TAKE  
THE CORPSE  
OUT THE  
BUSINESS.



...I SUPPOSE  
THERE'S TIME  
FOR A BRIEF  
CHAT.....



NOBODY'S  
AROUND.  
YOU CAN DO  
YOUR THING  
RIGHT HERE.

WELL... I  
GUESS.



OUR WORK  
STARTS  
WHEN WE  
FIND A  
CORPSE.  
ONLY THEN  
CAN WE GET  
DOWN TO  
BUSINESS.



WHAT...  
DO YOU  
WANT...?









HE HAD  
SPOKEN  
MANY  
THINGS  
THROUGH  
ME BEFORE  
WE GOT  
ON OUR  
WAY.

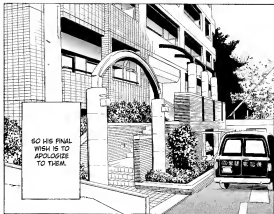
2<sup>nd</sup> delivery  
死んでもいい  
i don't care if i die

HE SAID  
THERE WERE  
TWO WHO  
SURVIVED--  
SISTERS  
WHO  
WEREN'T  
HOME.

ACCORDING TO OUR  
CLIENT, HIS NAME IS  
IPPEI FUCHIGAMI,  
AGE 53. HIS NECK  
SNAPPED TODAY FOR  
A MURDER FIFTEEN  
YEARS AGO--THREE  
MEMBERS OF THE  
SAME FAMILY.



SO HIS FINAL  
WISH IS TO  
APOLOGIZE  
TO THEM.











TWO DAUGHTERS,  
NINE YEAR-  
OLD MIDORI,  
AND EIGHT  
YEAR-OLD AO,  
WERE  
OUTSIDE  
AT THE  
TIME...



LET'S SEE...  
THE DATE OF THE  
CRIME WAS JULY  
21ST...THREE  
PEOPLE IN AN  
APARTMENT  
BUILDING IN  
KAWASAKI. THE  
MOTIVE WAS  
TROUBLE OVER  
A REAL ESTATE  
DEAL...SAITO?

MUST HAVE  
BEEN SOME  
BAD TROUBLE! HE  
WAS SENTENCED TO  
DEATH FOR KNIFING  
TOMONORI SAITO,  
42, HIS WIFE KARIN,  
40, AND THEIR  
YOUNGEST  
DAUGHTER A...  
FIVE YEARS OLD.



...AND SO  
THEY  
LIVED.



YEAH.

YOU... YOU  
WANNA SEE  
HIM...?



SHOW  
ME.



HIS BODY.







HE  
DOESN'T  
HAVE  
TO.



UMA...  
YEAH.

WELL, I  
GUESS THAT  
MAKES  
THINGS EASY,  
DOESN'T IT,  
KARATSU?



HE, SAY... I  
TALKED TO HIM,  
YOU KNOW... HE  
SAID... HE SAID  
HE WANTS TO  
APOLOGIZE...  
WILL YOU HEAR  
HIM OUT?



HUH?



SO THERE'S  
NO REASON  
FOR HIM TO  
APOLOGIZE  
ANYMORE.

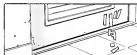
HE'S  
ALREADY  
BEEN  
PUNISHED  
BY THE LAW  
FOR WHAT  
HE DID...  
...AND  
PAID THE  
ULTIMATE  
PRICE, AT  
THAT.



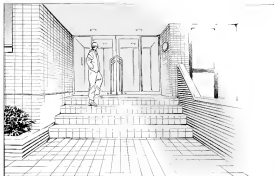
IS HE  
OUR  
CLIENT?



OH...  
UM...







Hiya,  
little  
girl.



Do you  
live  
here?





...Thank  
you,  
little  
girl.

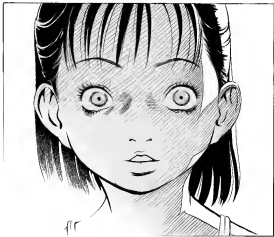


Stop



What is  
it...stop

















WH... WHY  
ARE YOU  
HOLDING  
THAT...?



IT GOT  
HIT BY A  
CAR.



...



UM...

HEY, YOU  
WANNA SEE  
SOMETHING  
COOL?  
COME ON.



















End delivery: I don't care if I die—the end









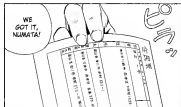






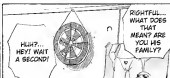


















AND IF I'D  
ARRIVED ON TIME  
TO PICK IT UP, IT  
WOULDN'T HAVE  
HAPPENED. SO  
WHY DON'T WE  
LEAVE IT AT  
THAT?



NOW, THEN,  
I BELIEVE I  
SEE WHAT  
HAPPENED.

IT WAS A  
SIMPLE CASE  
OF MISTAKING  
THE COFFIN AS  
A PART OF  
YOUR LOAD.  
WASN'T IT?



BUT...WE'RE  
SORRY FOR HIS  
FAMILY...THEY  
MUST HAVE BEEN  
UPSET...

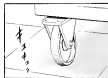


WITH THE SHAME  
OF A MURDERER IN  
THE FAMILY, SUCH  
RELATIVES  
RARELY STEP  
FORWARD...LEAVING  
NO ONE TO CLAIM  
THEM, IN MANY  
CASES.



NO, MR.  
FUCHIGAMI  
DOESN'T  
SEEM TO  
HAVE ANY.







ALSO, THE  
PRESIDENT  
WANTED YOU  
TO STOP BY  
THE CONFER-  
ENCE ROOM  
LATER. DON'T  
FORGET!

OVER  
THERE!  
YOU'LL  
KNOW IT  
WHEN YOU  
SEE IT!



DO THEY DO  
FUNERALS  
HERE  
TOO...?

"CRIME  
VICTIMS  
RELIEF  
CENTER"  
...?



O-O-KAY.



EXECUTED  
PRISONERS NO  
LONGER HAVE  
ANY SIN UPON  
THEM. IF  
ANYTHING, THEY  
ARE AMONG THE  
MOST INNOCENT  
BODIES WE  
RECEIVE HERE.



WHAT'S  
THAT...?

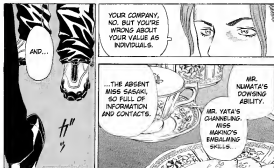




YES, WE  
KNOW ALL  
ABOUT  
YOU, YOU  
SEE.

YES...





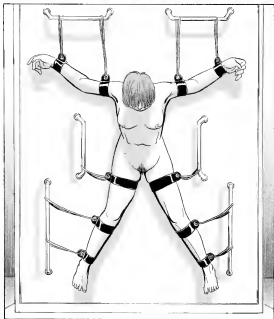






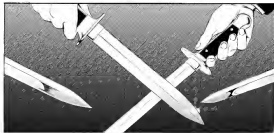


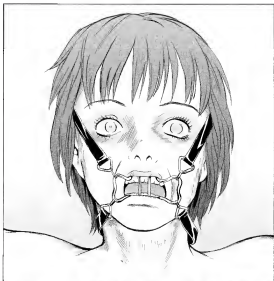












3rd delivery: watch out for that girl—the end









あなたに今夜は

ワインをふりかけ



tonight I will pour wine all over you





HAH?  
UH...M-  
MULTISUMI,  
I...



WELL, YOU TELL  
ME. EVERYONE  
THINKS MY  
CHANNELING YOU  
IS NOTHING BUT A  
VENTRILOQUIST  
ACT!

WHAT  
AM I  
THEN  
JUST  
SOME  
SUCK A  
CRAZY  
MAN TALKS  
TO?



OH, DO  
THEY?



W-HEY...  
STOP IT...

BABY, DO  
YOU KNOW  
HOW RARE  
THAT IS FOR  
AN EARTH-  
LING?



people  
I'M JUST  
KIDDING. I  
BELIEVE IN  
YOUR POWER,  
YATA.



I KNOW. I  
MEANT IN  
THE HEARSE,  
OKAY?

BUT I  
HAVE TO  
GO TO THE  
CREMATO-  
RIUM  
THEN...

SAY, WANT  
TO GO FOR  
A DRIVE  
TOMORROW?











...UM...  
THANK  
YOU FOR  
COMING  
...



OKAY, I'M  
DONE. IF  
THAT'S  
ALL, I'LL  
BE GOING  
NOW.

UM...  
AO.



IT'S ALL  
RIGHT.

I'M SORRY  
SHE WAS SO  
UNSOCIABLE.  
SHE'S REALLY  
A NICE  
PERSON.



WELL, THE  
LAST TIME WE  
SAW EACH  
OTHER...SHE  
WAS STILL A  
LITTLE GIRL.



SHE  
PROBABLY  
THOUGHT  
THIS WAS  
THE FIRST  
TIME YOU  
TWO MET.









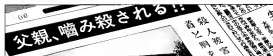










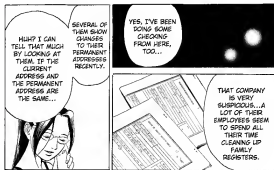














NO, IT'S NOTHING.



HEY...IS SOMETHING THE MATTER?

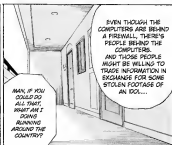


SOCIAL  
ENGINEERING.

HOW'D YOU GET  
TO SEE THE  
REGISTERARY? I  
THOUGHT YOU  
SAID YOU  
COULDN'T  
HACK INTO A  
NATIONAL  
NETWORK



DON'T FEEL  
BAD, KARATSU.  
HE WAS A FELON  
IN PRISON...I  
DON'T THINK I  
COULD GET TO  
THOSE PEOPLE.  
YOUR RESEARCH  
IS STILL  
NECESSARY--



EVEN THOUGH THE  
COMPUTERS ARE BEHIND  
A FIREWALL, THERE'S  
PEOPLE BEHIND THE  
COMPUTERS.  
AND THOSE PEOPLE  
MIGHT BE WILLING TO  
TRADE INFORMATION IN  
EXCHANGE FOR SOME  
STOLEN FOOTAGE OF  
AN IDOL...

MAN, IF YOU  
COULD DO  
ALL THAT,  
WHAT AM I  
DOING  
RUNNING  
AROUND THE  
COUNTRY?









...BUT WHAT THEY DO, SEE, IS ARRANGE FOR IT TO BE CAUGHT ON VIDEO...SO THE FAMILY CAN SEE...



NO...THIS IS SOMETHING SPECIAL. THIS IS A SERVICE WHERE THE FAMILY GETS INVOLVED...THEY DON'T LET THEM ATTEND THE EXECUTIONS...



I DIDN'T WANT TO EITHER! BUT IT'S ALL PART OF THE CEREMONY.

I DON'T WANT TO WATCH THAT.



H-HEY... WHERE ARE YOU GOING ...?

LOOK...JUST PLEASE CHECK IT OUT...FOR US, OKAY...?

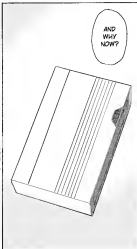


...WHAT DOES IT MATTER ANYMORE ...?

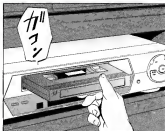


HONESTLY ...





His delivery tonight I will pour wine all over you—the end



**THE EXECUTION OF  
IPPEI FUCHIGAMI**

**SPONSORED BY  
CRIME VICTIMS  
RELIEF CENTER**

**ASSISTANCE BY  
NIRE CEREMONY**

**ASSISTANCE BY  
NIRE CEREMONY**

TIME IS 13:10  
HOURS. THE  
EXECUTION OF  
CONVICTED  
MURDERER  
IPPEI  
FUCHIGAMI, AS  
SCHEDULED.

PROCEED,  
SIR?

# 50 delivery

## モナリザの微笑

mona lisa smile





The following footage is of our ultimate service, in which you will be able to clear away the regrets of your loved ones with your own hands. It is called the Fugutaiten. Please observe closely.









IT WAS UNEXPECTED  
TO RECEIVE  
AN E-MAIL  
FROM YOU,  
AD...



...ALTHOUGH  
I HAD BEEN  
MEANING TO  
CONTACT  
YOU MYSELF.



PERSONAL  
INFORMATION IS EASY  
TO FIND ON THE NET. OR  
I COULD HAVE SIMPLY  
TRACED IT FROM YOUR  
WEDDING LICENSE...  
IT HAD YOUR  
RESIDENCE...YOUR  
BIRTHDATES...THOSE  
THINGS EVERYONE  
GUARDS SO  
CLOSELY.



BY THE WAY,  
HOW DID YOU  
FIND MY  
ADDRESS? I  
DON'T THINK I  
TOLD MIDORI  
WHAT IT  
WAS...

...THEN  
AGAIN,  
SHE'S NOT  
INTO  
COMPUTERS.



BUT YOU  
DIDN'T REALLY  
CONTACT ME  
TO TALK  
ABOUT THAT,  
DID YOU?

WELL,  
THEY'RE  
NOT THINGS  
I MIND  
PEOPLE  
KNOWING.



I KNOW WHAT  
KIND OF  
DOCTOR YOU  
ARE, AND WHAT  
KIND OF OPER-  
ATIONS YOU'VE  
PERFORMED...  
AND I KNOW  
OTHER THINGS.



...PARTICULARLY,  
WHAT WAS AT  
THE END OF THE  
TAPE.

NO...IT'S  
ABOUT THAT  
VIDEO...



I THOUGHT  
IT MIGHT DO  
YOU BOTH  
SOME GOOD.



I'M GLAD YOU  
WATCHED IT  
ALL THE WAY  
THROUGH.



...  
SERVICE  
?

FOR MIDORI  
AND I TO  
TAKE PART  
IN THAT...

THAT'S  
WHAT YOU  
WANTED,  
WASN'T IT?



ARE YOU  
ACCUISING ME?  
AND OF WHAT?  
THOSE PEOPLE  
ARE GUILTY,  
CONVICTED, AND  
DEAD. THE CRIME  
IS THEIRS. BUT  
WHAT ABOUT THE  
PUNISHMENT?



MY SISTER ISN'T  
THE VENGEFUL  
KIND AT ALL.  
HOW'D YOU GET  
HER TO EVEN  
CONSIDER THIS?



THE FUGITANTEN  
IS DESIGNED TO  
GIVE CLOSURE TO  
THOSE WHO WERE  
HURTLESS AGAINST  
THE VIOLENCE OF  
OTHERS! THE  
PEOPLE WHOSE  
LOVED ONES WERE  
PREYED UPON.  
WHEN THEY COULD  
DO NOTHING!

YOU KNOW HOW THE  
SYSTEM WORKS IN THIS  
COUNTRY--THE FAMILY OF  
THE VICTIM IS NEVER TOLD  
WHEN THE EXECUTION IS  
TO BE CARRIED OUT. YOU  
WAIT FOR TEN, FIFTEEN  
YEARS, TRY TO MOVE ON  
WITH YOUR LIFE, AND  
ONE DAY YOU JUST  
RECEIVE A NOTICE--

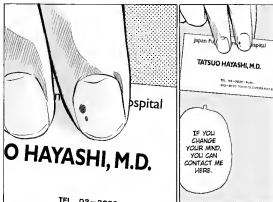


IF YOU DON'T  
WANT TO TAKE  
PART IN THIS,  
THAT'S FINE.  
MIDORI AND I  
WILL DO THE  
FUGITANTEN  
SERVICE ON  
OUR OWN.

か  
ん



YOU'RE SO  
PASSIONATE.















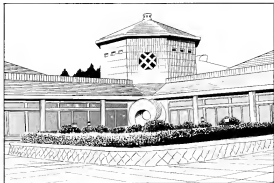






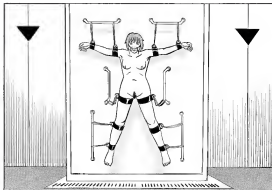




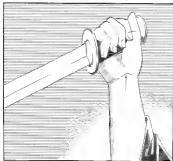


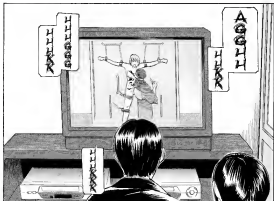


















NO...  
BUT...

THE FLUGTATTEN  
ISN'T MY IDEA!  
ALL I DO IS  
RAISE THEM UP!  
LISTEN, YOU  
DON'T WANT THE  
SAME THING TO  
HAPPEN TO THAT  
NEW BODY,  
RIGHT?

YATA! I CAN'T  
MAKE IT WORK  
RIGHT UNLESS  
I KEEP  
PRACTICING!



HELP  
YOU...  
HOW?



THEN  
HELP  
ME!



DON'T WORRY!  
EVEN IF THEY  
FIND OUT,  
THEY CAN'T DO  
THE SERVICE  
WITHOUT ME,  
YATA!

BUT LISTEN...  
WHAT ARE  
THEY GOING  
TO...



I SUPPOSE  
THAT'S  
RIGHT...



FREE HIM!  
FREE THAT  
PRISONER YOU  
BROUGHT IN!

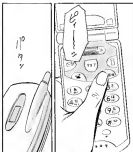






# 勝手にしやがれ

ゴッ







TO ME,  
YES.



YOU TOOK THEIR  
MONEY ALREADY,  
HUM...? I  
GUESS REVENGE  
IS NOTHING BUT  
A BUSINESS TO  
YOU.



IT'S  
GOOD  
FOR  
ALL.

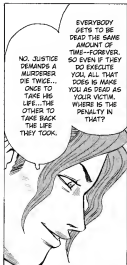
BUT TO THE  
VICTIMS, IT MEANS  
THEIR HEARTS ARE  
MADE AT BASS...AND  
TO THE CONDEMNED,  
IT MEANS THEIR  
BODIES NEED NOT BE  
CONSIGNED TO  
POTTER'S FIELD...



...I SUPPOSED  
THEY NEVER  
EXPECTED TO  
BE KILLED  
AGAIN.



WELL...



NO. JUSTICE DEMANDS A MURDERER DIE TWICE... ONCE TO TAKE HIS LIFE...THE OTHER TO TAKE BACK THE LIFE THEY TOOK.

EVERYBODY GETS TO BE DEAD THE SAME AMOUNT OF TIME--FOREVER. SO EVEN IF THEY DO EXECUTE YOU, ALL THAT DOES IS MAKE YOU AS DEAD AS YOUR VICTIM. WHERE IS THE PENALTY IN THAT?



OH, DOES THAT BOTHER YOU, MITSUMI?



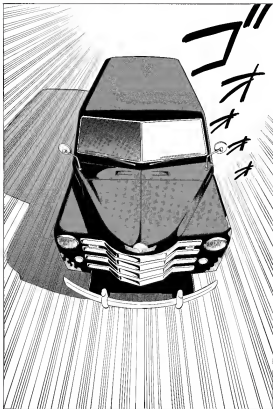
THE BODIES I TAKE IN ARE THE LOWEST OF THE LOW. PEOPLE JUST LIKE YOUR FATHER, MITSUMI.

YOU SHOULD UNDERSTAND.



LET GO OF ME!

















FOR SOME REASON I CAN'T SEEM TO GET THOUGH TO SASAKI. I WONDER IF SHE'S GOT HER PHONE TURNED OFF?

IF YOU SAY SO...



IS THAT WHY YOU WERE SO PISSED OFF WHEN WE WENT TO NIRE CEREMONY?



YES!

WAS I PISSED OFF...?

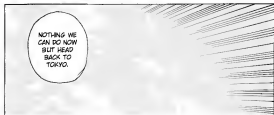


...DAMN IT, I WANTED TO HAVE HER LOOK UP THE NAME IN THIS BUSINESS CARD.

NO, I GOT A FEW BARS...



MR. CONNECTION, HUH? IMPOSSIBLE. YOU MUST NOT BE GETTING A SIGNAL.



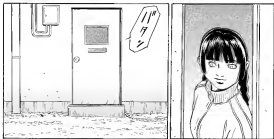
NOTHING WE CAN DO NOW BUT HEAD BACK TO TOKYO.

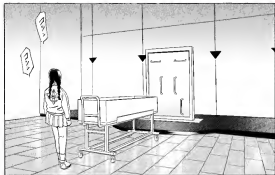


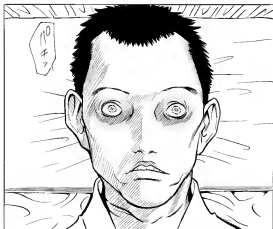
















THESE  
WOMEN WILL  
COME HERE  
TONIGHT TO  
KILL YOU.



SO YOU HAVE TO  
KILL THEM FIRST.  
REMEMBER YOU'VE  
BEEN EXECUTED.  
YOU'RE DEAD. YOU  
CAN'T BE PUNISHED  
BY LAW.



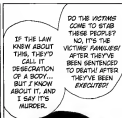
...I DON'T  
UNDER-  
STAND  
ANYMORE!

ALTSKUM!...  
WHAT ARE  
YOU...





MR. FUCHIGAMI  
HAS THE RIGHT  
TO DEFEND  
HIMSELF. AND  
HE WILL.



IF THE LAW  
KNOW ABOUT  
THIS, THEY'D  
CALL IT  
DESECRATION  
OF A BODY...  
BUT I KNOW  
ABOUT IT, AND  
I SAY IT'S  
MURDER.

DO THE VICTIMS  
COME TO STAB  
THOSE PEOPLE?  
NO, IT'S THE  
VICTIMS' FAMILIES!  
AFTER THEY'VE  
BEEN SENTENCED  
TO DEATH! AFTER  
THEY'VE BEEN  
ENJOINED!



BUT THIS ISN'T  
WHAT WE  
TALKED ABOUT.  
WE WERE JUST  
GOING TO HELP  
HIM ESCAPE.



MMPH  
...



...SASAKI'S  
INVOLVED IN  
THIS, AND  
WHAT'S GOING  
TO HAPPEN TO  
HIM ANYWAY,  
LIKE THAT  
CAT...



LAST  
CHANCE  
KID HERE  
IT COMES.

MMH?









HA



IF SHE THINKS THINGS ARE GOING TO HER PLAN, SHE'LL BE LESS TROUBLE.



JUST LET HER FINISH HER LITTLE SABOTAGE.

WHAT SHALL WE DO...?



HONESTLY, THAT GIRL THINGS ARE CHEAP. AS SOON AS SHE LEAVES, REPLACE THEM.



YES,  
CHIEF  
DIRECTOR.

I'VE GOT  
SOMETHING  
IMPORTANT I  
NEED TO GET  
TO...SO I'LL  
BE LEAVING  
NOW.



OKAY, ALL  
THE  
PAPER-  
WORK  
FOR THE  
TRANSFER  
IS DONE...



HEY NOW, I'M  
NOT DIRECTOR  
YET. NOT UNTIL  
TOMORROW  
MORNING, WHEN  
IT'S OFFICIAL..



SEE YOU  
THEN.

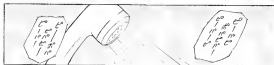
OH,  
YEAH...  
RIGHT.



HE'S A  
FAST-  
TRACKER.  
IT'S  
WHAT HE  
EXPECTS.

HEH...  
BROWNI-  
NOSING  
ALREADY?





HELLO KARATSU...  
WHAT HAVE I BEEN DOING?  
OH...I HAD A FEW THINGS I  
NEEDED TO TAKE CARE  
OF...



COULD YOU  
LOOK HIM  
UP ON THE  
NET? SEE  
WHAT YOU  
CAN FIND?

THE GUY WHO  
KILLED HER IS A  
DOCTOR NAMED  
TATEOJI HAYASHI.  
I CAN'T GET AN  
ADDRESS ON HIM.



YOU FOUND  
THE BODY OF  
FUCHISAWA'S  
SISTER?

...I  
SEE.



WELL,  
THAT'S  
EXCELLENT  
TIMING.



THERE'S NO  
NEED TO GO  
SEARCHING  
FOR HAYASHI.

WHAT ABOUT  
ARE YOU  
TALKING  
ABOUT?

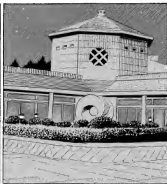


ALL  
KINDS OF  
THINGS...  
I'LL TELL  
YOU AT THE  
RITUAL.

HERE WHAT'S  
GOING ON  
WITH YOU,  
ANYWAY?  
SASAKI? CAN  
YOU TELL ME  
WHAT'S BEEN  
HAPPENING?



COME OUT TO  
NIKE CEREMONY.  
THEY'RE HAVING  
A LITTLE RITUAL  
TONIGHT. HAYASHI  
WILL BE THERE.







GOOD EVENING,  
SISTER...  
TATSUO.



THE  
FUGITIVEN  
BEGINS NOW.

With delivery: do what you want—the end













THEN THINGS  
DIDN'T GO WELL,  
AND THEN THEY  
GOT VERY BAD.  
ONE DAY HE CAME  
OVER TO OUR  
APARTMENT AND  
GOT INTO AN  
ARGUMENT WITH  
DADDY. MAYBE HE  
DIDN'T MEAN TO,  
BUT HE KILLED  
HIM.

THEN, THE  
POLICE SAID, HE  
KILLED MOTHER,  
AND OUR LITTLE  
SISTER, AL. AT  
SOME POINT HE  
TOOK THE TIME  
DISEMBOWEL  
OUR FATHER.

YEARS AGO, FATHER AND  
FUCHISAMI SHARED A  
ROOM DURING A  
HOSPITAL STRIKE. THAT'S  
HOW THEY MADE THEIR  
ACQUAINTANCE. THEY  
EVEN WENT INTO  
BUSINESS TOGETHER.  
FOR A WHILE THINGS  
WENT WELL.

...NOBODY  
EVER  
ASKED ME.

A LOT OF  
PEOPLE OUT  
THERE LIKE  
LOOKING AT  
THE DEAD...

I DIDN'T WORRY TOO  
MUCH ABOUT THE  
LOGIC OF IT AT THE  
TIME. I WAS ONLY  
EIGHT YEARS OLD.  
KNIFE AND MUTILATED  
CORPSES, I THOUGHT,  
WERE A NORMAL PART  
OF GROWING UP.



IT'S VERY SIMILAR TO ONE A YOUNG INTERN HAD, AT THE HOSPITAL WHERE MY FATHER RECEIVED HIS OPERATION. MAYBE HE SHOULD HAVE GOTTEN IT REMOVED... BUT HE DIDN'T.

I HAD BEEN PLAYING OUTSIDE WHEN IT HAPPENED. EARLIER THAT DAY A STRANGER HAD COME BY AND ASKED ME THE DOOR CODE. HE HAD A FUNNY LITTLE MARK ON HIS FINGERNAIL.



NOT LONG AGO, I MET MR. FUCHIGAMI AS A COUPLE. AT FIRST I THOUGHT I'D MET HIM BEFORE, BUT I EXAMINED HIS FINGERS...

TATSUO...?



THAT I KILLED YOUR MOTHER AND SISTER? THAT I CUT YOUR FATHER OPEN? WELL, I DID.

WHAT ARE YOU TRYING TO SAY...?



...AND THERE WAS NOTHING THERE.



THERE HAD BEEN A STORM, AND NO ONE ELSE WAS THERE WHEN A DOUBLE VEHICULAR ACCIDENT CAME IN. TWO PATIENTS, IPPEI FUCHIGAMI AND TOMONORI SAITO. INTERNAL BLEEDING, VERY BAD.



I WAS FRESH OUT OF MED SCHOOL, YOU UNDERSTAND.



A LITTLE PIECE OF EQUIPMENT WAS UNACCOUNTED FOR, A CLIP. CAN YOU IMAGINE? A MALPRACTICE SUIT OVER A CLIP.



THE SUTURES WERE FLYING PRETTY FAST. HAD TO BE. OTHERWISE THEY WOULD HAVE DIED. IT WAS EASY TO FORGET SOMETHING.





I PUT AWAY  
THE SCALPEL I  
HAD BROUGHT,  
PULLED THE  
KNIFE OUT OF  
HIS CHEST,  
AND STARTED  
SEARCHING HIS  
ABDOMINAL  
CAVITY FOR  
THE CLIP.

WHAT BETTER  
WAY TO COVER  
UP A CRIME  
THAN WITH A  
CRIME ALREADY  
COMMITTED?



I KNEW HIS  
POST-OP  
ROUTINES...  
I'D WRITTEN  
THEM OUT.  
I THOUGHT  
HE'D BE  
ALONE. HE  
WAS, BUT  
SOMEONE  
HAD BEEN  
THERE.



BUT HIS WIFE AND  
YOUNGEST DAUGHTER  
CAME IN. I SUPPOSE  
THEY WERE FROZEN  
BY THE SIGHT...WHO  
WOULDN'T BE?



NOW, THE  
IRONY OF IT  
ALL IS THAT  
YOUR FATHER  
DIDN'T HAVE  
THE CLIP  
INSIDE HIM.

FUCHISAMI DENIED  
THE OTHER TWO  
MURDERS, OF  
COURSE. BUT I HAD  
BEEN WEARING  
GLOVES, AND HE  
HADN'T BEEN.  
ANYTHING ELSE  
THAT KNIFE DID  
COULD BE BLAMED  
ON HIM.



I KILLED  
THEM BOTH  
QUICKLY  
AND RAN  
FROM THE  
SCENE.



THAT'S WHY I  
ASKED ANOBE  
TO GET HIM,  
SO I COULD  
GETHER IT UP.  
I SUPPOSE IT  
DOESN'T  
MATTER MUCH  
NOW, BUT  
JUST FOR A  
SERVICE OF...

IT WAS  
FUCHIGAMI!  
I'D LEFT IT  
IN. I IMAGINE  
HE'S GOT IT  
IN THERE  
STILL.

CLOSURE.



キキ

THERE ARE  
NO CRIMES  
INSIDE THIS  
ROOM!

THAT'S WHAT  
THIS RITUAL IS  
ALL ABOUT, ISN'T  
IT? IT SHOULD  
ALL BE OVER  
NOW! THE DEED  
HAS BEEN PAID  
FOR, AND THE  
CASE IS CLOSED!



WHAT  
...



SORRY  
WE'RE  
LATE.

GOOD EVENING,  
KUROSAKI.  
CORPSE  
DELIVERY  
SERVICE. I  
HAVE A  
PACKAGE FOR  
TATSUO  
HAYASHI HERE.





































THAT MAN  
HAS HIS  
REASONS.



I THINK  
HE GOT  
OLIMPED.

LOOKS LIKE  
THAT GIRL  
WITH THE  
AMAZON  
ABILITY IS  
GOING TO  
STAY AT NIRE  
CEREMONY.



SO...AFTER ALL  
THAT, THEY'RE  
GOING TO  
CONTINUE  
WITH THE  
FUGUTAITEN...P



DON'T  
WORRY, I  
TURNED HIM  
DOWN.

WHATT?  
TELL ME  
YOU DIDN'T--

THE TRUTH  
IS, I JUST  
CAME BACK  
FROM SEEING  
NIRE ABOUT  
THE MERGER.



SORT OF...  
HE STILL  
THINKS SO.



WIFE...?  
HE'S  
MARRIED?

BUT  
AFTERWARD,  
HE TOOK ME  
TO THE  
HOSPITAL TO  
MEET HIS  
WIFE...



HER FACE  
WAS  
SLASHED  
UP...SHE  
TRIED TO  
PROTECT  
HER.

TWELVE  
YEARS  
AGO...

...SHE  
AND MY  
DAUGHTER  
WERE OUT  
WALKING AT  
NIGHT.



AND THAT'S  
WHEN YOU  
THOUGHT  
UP THE  
FUGITIVENESS  
SERVICE?



THE  
KILLER  
...?

HE WAS  
EXECUTED,  
OF  
COURSE.



MY DAUGHTER  
BLED TO  
DEATH...SHE  
BLED JUST  
ENOUGH FOR  
HER BRAIN  
TO DIE.





This delivery, as things goes by—the end  
continued in the January corpse delivery number 3



## AFTERWORD FROM THE AUTHOR

## AFTERWORD BY THE AUTHOR

My father died of cancer the January just before I graduated college. The doctors said he had very little time to live, and so my family and I went to the hospital to be there in his last days. But his death lasted longer than they had thought, and so, the strain upon those lying by his side, waiting for it.

I awoke one morning just before daybreak on one of the cots the hospital provides. My mother and sister were asleep upon another, and so I was the first to know that my father had passed during the night. I didn't check him or take his pulse; I just knew. I didn't call the nurse nor wake the rest of my weary family; what would have been the point? Let them sleep a little longer; let me sleep again now, too.

My mother died twenty years after—not too long ago. Due to work and other troubles, I couldn't visit her before, I couldn't even make the funeral. Sometimes these things can't be helped as a writer. But the truth is I hadn't seen her in several years, and my sister's family had become worn out from her care, so what I felt was again relief.

Recently things came full circle from my college days, when I went to visit the grave of my old anthropology professor, Tokuji Chiba, with the classmates I hadn't seen in a generation. It was in the professor's will that his old students be notified only after he had been buried. When we came to the site, we saw he'd even left his name off the headstone—and we all agreed that this was just like him. Then we started wondering what the proper procedure was to burn incense at a grave, and how ironic it was that students of anthropology weren't sure. We said, well, we're the kind of students the professor raised.

It hit me later that both my parents and my mentor had now all passed on. I find myself thinking that in few years, the time may come for the first of our generation to be buried.

*The Kurosagi Corpse Delivery Service* is a story I created out of my desire to write an orthodox horror story. I thought it was odd how the walking dead had become such a normal sight in movies and video games—how much the idea of a zombie had been taken for granted. I wanted to get back to the fear any real person would feel, should death's work appear to be unfinished.

The office I work for comes up with plans for dozens of manga every year, but only a few ever actually get made. In most cases, it's the problem of not being able to find a manga artist that fits the plans, but fortunately for *Kurosagi*, I was paired up with Housui Yamazaki, and together we were able to express this concept as I had hoped.

With most of the readers being desensitized to corpses and zombies from pop culture, I would like to voice how wonderful it is to be able to work with an artist who can depict a sense of fear as Yamazaki can do by simply making the dead move in the way that he does.

Serialized in *Kadowaka Mystery*, a companion title to *Shonen Ace*, this is a series that seems to have a hard time finding a permanent home, but I have an entire story ready to explain why the members have those strange powers, so I hope it can see the light of day in some publication soon. (Editor's note: *Kurosagi* did return, this time to *Shonen Ace* magazine itself, in October of 2006).

See you in Volume Three.

—eiji o/suka



the KUROSAKI corpse delivery service

# 黒鷲死体宅配便

elji otsuka 大塚英志 housui yamazaki 山崎峰水

---

designer HEIDI FAINZA

editorial assistant RACHEL MILLER

art director LIA RIBACCHI

publisher MIKE RICHARDSON

---

English-language version

produced by Dark Horse Comics

---

THE KUROSAKI CORPSE DELIVERY SERVICE VOL. 2

© ELJI OTSUKA OFFICE 2002, © HOSUI YAMAZAKI 2002. First published in Japan in 2002 by KADOKAWA, SHOTEN Publishing Co., Ltd., Tokyo. English translation rights arranged with KADOKAWA, SHOTEN Publishing Co., Ltd., Tokyo, through TOHAN CORPORATION, Tokyo. This English-language edition ©2006 by Dark Horse Comics, Inc. All other material ©2006 by Dark Horse Comics, Inc. All rights reserved. No portion of this publication may be reproduced or transmitted, in any form or by any means, without the express written permission of the copyright holders. Names, characters, places, and incidents featured in this publication are either the product of the author's imagination or are used fictitiously. Any resemblance to actual persons (living or dead), events, institutions, or locales, without naming intent, is coincidental. Dark Horse Manga™ is a trademark of Dark Horse Comics, Inc. All rights reserved.

---

Published by

Dark Horse Manga

A division of Dark Horse Comics, Inc.

10956 SE Main Street

Milwaukie, OR 97222

[www.darkhorse.com](http://www.darkhorse.com)

---

To find a comics shop in your area,  
call the Comic Shop Locator Service  
toll-free at 1-800-265-4226

---

First edition: January 2007

ISBN 978-1-59307-593-4

---

5 7 9 10 8 6 4

---

PRINTED AT TRANSCONTINENTAL GAGNÉ, LOUISVILLE, QC, CANADA

---



Note to reader: The page numbers in the following glossary section refer to the numbers that are actually on the page, and not the number the page may have in the Dark Horse Digital edition. Please check the numbers at the bottom of the actual pages when using this reference.

# DISJECTA MEMBRA

SOUND FX GLOSSARY AND NOTES ON KUROSAKI VOL. 2 BY TOSHIFUMI YOSHIDA

*Introduction and additional comments by the editor*

TO INCREASE YOUR ENJOYMENT of the distinctive Japanese visual style of this manga, we've included a guide to the sound effects (or "FX") used in this manga adaptation of the anime film. It is suggested the reader not constantly consult this glossary as they read through, but regard it as supplemental information, in the manner of footnotes. If you want to imagine it being read aloud by Osaka, after the manner of her lecture to Sakaki on hemorrhoids in episode five, please go right ahead. In either Yuki Matsuka or Kira Vincent-Davis's voice—I like them both.

Japanese, like English, did not independently invent its own writing system, but instead borrowed and modified the system used by the then-dominant cultural power in their part of the world. We still call the letters we use to write English today the "Roman" alphabet, for the simple reason that about 1600 years ago the earliest English speakers, living on the frontier of the Roman Empire, began to use the same letters the Romans used to write their Latin language, to write out English.

Around that very same time, on the other side of the planet, Japan, like England, was another example of an island civilization lying across the sea from a great empire, in this case, that of China. Likewise, the Japanese borrowed from the Chinese writing system, which then as now consists of thousands of complex symbols—today in China officially referred

to in the Roman alphabet as *hanzi*, but which the Japanese pronounce as *kanji*. For example, all the Japanese characters you see on the front cover of *The Kurosagi Corpse Delivery Service*—the seven which make up the original title and the four each which make up the creators' names—are examples of *kanji*. Of course, all of them were *hanzi* first, although the Japanese did later invent some original *kanji* of their own, just as new *hanzi* have been created over the centuries as Chinese evolved.

Note that whereas both *kanji* and *hanzi* are methods of writing foreign words in Roman letters, "*kanji*" gives English speakers a fairly good idea of how the Japanese word is really pronounced—*khan-gee*—whereas "*hanzi*" does not—in Mandarin Chinese it sounds something like *n-tsui*. The reason is fairly simple: whereas the most commonly used method of writing Japanese in Roman letters, called the Hepburn system, was developed by a native English speaker, the most commonly used method of writing Chinese in Roman letters, called the Pinyin system, was developed by native Mandarin speakers. In fact Pinyin was developed to help teach Mandarin pronunciation to speakers of other Chinese dialects; unlike Hepburn, it was not intended as a learning tool for English speakers *per se*, and hence has no particular obligation to "make sense" to English speakers or, indeed, users of

other languages spelled with the Roman alphabet).

Whereas the various dialects of Chinese are written entirely in hanzi, it is impractical to render the Japanese language entirely in them. To compare once more, English is a notoriously difficult language in which to spell properly, and this is in part because it uses an alphabet designed for another language, Latin, whose sounds are different. The challenges the Japanese faced in using the Chinese writing system for their own language were even greater, for whereas spoken English and Latin are at least from a common language family, spoken Japanese is unrelated to any of the various dialects of spoken Chinese. The complicated writing system Japanese evolved represents an adjustment to these differences.

When the Japanese borrowed hanzi to become kanji, what they were getting was a way to write out (remember, they already had ways to say) their vocabulary. Nouns, verbs, many adjectives, the names of places and people—that's what kanji are used for, the fundamental data of the written language. The practical use and processing of that "data"—its grammar and pronunciation—is another matter entirely. Because spoken Japanese neither sounds nor functions like Chinese, the first work-around tried was a system called manyogana, where individual kanji were picked to represent certain syllables in Japanese (a similar method is still used in Chinese today to spell out foreign names).

The commentary in Katsuya Terada's *The Monkey King* (also available from Dark Horse, and also translated by To-

shifumi Yoshida) notes the importance that not only Chinese, but Indian culture had on Japan at this time in history—particularly, Buddhism. It is believed the Northeast Indian *Siddham* script studied by Kukai (died 835 AD), founder of the Shingon sect of Japanese Buddhism, inspired him to create the solution for writing Japanese still used today. Kukai is credited with the idea of taking the manyogana and making the shorthand versions of them now known simply as kana. The improvement in efficiency was dramatic—a kanji, used previously to represent a sound, that might have taken a dozen strokes to draw, was now reduced to three or four.

Unlike the original kanji it was based on, the new kana had only a sound meaning. And unlike the thousands of kanji, there are only 46 kana, which can be used to spell out any word in the Japanese language, including the many ordinarily written with kanji (Japanese keyboards work on this principle). The same set of 46 kana is written two different ways depending on their intended use; cursive style, hiragana, and block style, *katakana*. Naturally, sound FX in manga are almost always written out using kana.

Kana works somewhat differently than the Roman alphabet. For example, while there are separate kana for each of the five vowels (the Japanese order is not A-E-I-O-U as in English, but A-I-U-E-O), there are, except for "n," no separate kana for consonants (the middle "n" in the word *ninja* illustrates this exception). Instead, kana work by grouping together consonants with vowels: for example, there are five kana for sounds starting

with “k,” depending on which vowel follows it—in Japanese vowel order, they go KA, KI, KU, KE, KO. The next set of kana begins with “s” sounds, so SA, SHI, SU, SE, SO, and so on. You will observe this kind of consonant-vowel pattern in the FX listings for *Kurosagi*/Vol. 2 below.

Katakana is almost always the kind that gets used for manga sound FX, but on occasion (often when the sound is one made by a person) hiragana are used instead. In *Kurosagi*/Vol. 2 you can see one of several examples on page 55, panel 6, when Mutsumi exhales with a “FUU” sound, which in hiragana style is written ふうっ. Note its more cursive appearance compared to the other FX. If it had been written in katakana style, it would look like フウツ.

To see how to use this glossary, take an example from page 4: “4.1 FX: GAKON—sound of trap door dropping open.” 4.1 means the FX is the one on page 4, in panel 1. GAKON is the sound these kana—ガコン—literally stands for. After the dash comes an explanation of what the sound represents (in some cases, such as this one, it will be more obvious than others). Note that in cases where there are two or more different sounds in a single panel, an extra number is used to differentiate them from right to left, or, in cases where right and left are less clear (for example, 4.2.1 and 4.2.2) in clockwise order.

The use of kana in these FX also illustrates another aspect of written Japanese—its flexible reading order. For example, the way you’re reading the pages and panels of this book in general: going from right-to-left, and from top to bottom—is

the order in which Japanese is also written in most forms of print: books, magazines, and newspapers. However, if you examine those kana examples given above, you’ll notice something interesting. They read “Western” style—left-to-right! In fact, many of the FX in *Kurosagi* (and manga in general) read left-to-right. On page 23 you can find the direction switching from right-to-left (23.3) to left-to-right (23.4) in two successive panels. This kind of flexibility is also to be found on Japanese web pages, which usually also read left-to-right. In other words, Japanese doesn’t simply read “the other way” from English; the Japanese themselves are used to reading it in several different directions.

As might be expected, some FX “sound” short, and others “sound” long. Manga represent this in different ways. One of many examples of “short sounds” in *Kurosagi*/Vol. 2 is to be found in the example 55.6 given above: FUU. Note the small っ mark it has at the end. This ordinarily represents the sound “tau” (the katakana form, more commonly seen in manga FX, is ツ) but its half-size use at the end of FX like this means the sound is the kind which stops or cuts off suddenly; that’s why the sound is written as FUU and not FUUTSU—you don’t “pronounce” the TSU in such cases.

Note the small “tsu” has another occasional use *inside*, rather than at the end, of a particular FX, as seen in 23.3’s TA TTA TA—running sound—here it’s at work between two “TA” タ sounds to indicate a doubling of the consonant sound that follows it.

There are three different ways you may see “long sounds”—where a vowel sound is extended—written out as FX. One is with an ellipsis, as in 21.1’s GOTO. Another is with an extended line, as in 50.3’s PIN-POON PINPOON. Still another is by simply repeating a vowel several times, as in 17.4’s ZUZUUU. You will note this last example also has an ellipsis at its end; the methods may be combined within a single FX. As a visual element in manga, FX are an art rather than a science, and are used in a less rigorous fashion than kana are in standard written Japanese.

The explanation of what the sound represents may sometimes be surprising, but every culture “hears” sounds differently. Note that manga FX do not even necessarily represent literal sounds. Such “mimetic” words, which represent an imagined sound, or even a state of mind, are called *gitaigo* in Japanese. Like the onomatopoeic *giseigo* (the words used to represent literal sounds—i.e., most FX in this glossary are classed as *giseigo*), they are also used in colloquial speech and writing. A Japanese, for example, might say that something bounced by saying PURIN, or talk about eating by saying MUGU MUGU. It’s something like describing chatter in English by saying “yadda yadda yadda” instead.

One important last note: all these spelled-out kana vowels should be pronounced as they are in Japanese: “A” as ah, “I” as ee, “U” as oo, “E” as eh, and “O” as oh.

still exists in Japan, or that it is carried out by hanging (one might expect something more high-tech, like a laser beam). About two or three people on average are hung every year in Japan—the penalty is given in recent decades only for multiple murders or murder under aggravated circumstances; perhaps the most infamous prisoners on death row in Japan are several members of the cult Aum Shinri Kyo, for their participation in the Japanese nerve-gas terrorist attacks of 1995, and the serial killer Tsutomu Miyazaki, whose arrest in 1989 sparked condemnation of otaku (it was later understood that the media had exaggerated his participation in otaku culture). In Japan, both the defense and the prosecution can appeal a death sentence—that is, the prosecution can argue to a higher court that a person sentenced to life in prison should have their sentence “upgraded” to death!

3 People are sometimes surprised to hear that the death penalty

- 3.5 FX: KOKU—nodding sound
- 4.1 FX: GAKON—sound of trap door dropping open
- 4.2.1 FX: BAN—body convulsing back and forth
- 4.2.2 FX: BATAN—body convulsing
- 4.3 FX: GAKU GAKU—fingers twitching
- 4.4 FX: HEKO BEKO—sound of chest trying to move/convulsing
- 4.5 FX: GI GI—legs twitching
- 5.1 FX: PURAN—legs hanging limp

- 6** All the chapters in Vol. 2 are titles of songs by Kenji Sawada, known to his fans as "Julie" (it's a little hard to explain). Sawada was the lead singer of The Tigers, one of the most famous of Japan's 1980s GS ("Group Sounds") bands, which, inspired by the Beatles, emphasized guitar and harmonies (Isao Takahata's classic anime film *Only Yesterday* features a brief glimpse of the scene). Today Sawada is a successful actor, appearing in such films as Takeshi Miike (who directed the TV adaptation of Eiji Otsuka's *MPD Psycho*)'s *The Happiness of the Katamuris*.
- 8.2** **FX: DODODODODO**—sound of the bus engine
- 8.3** **FX: ZA ZA**—footsteps
- 10.5.1** "Alien hand syndrome" is a genuine neurological disorder where one of a person's hands acts in a way that is apparently not under the person's control, as in the movie *Dr. Strange-Love*. The joke, of course, is that the puppet on Yui's left hand actually is supposed to be (channeling) an alien.
- 10.5.2** **FX: MOZO MOZO GOSO**  
**GOSO**—sound of the puppet digging around in Yata's jacket.
- 11.1** **FX: PASA**—sound of paper being flipped open
- 12.2** **FX: GACHA**—sound of door opening
- 13.2** **FX: GOTOTO**—tires coming to a stop
- 13.3** **FX: GACHA**—door opening
- 13.4** **FX: HENAA**—sound of the two slumping lifelessly
- 14.1** **FX: DOBOBOBO**—pouring hot water
- 14.3** **FX: PACHIN**—snapping chopsticks apart
- 14.5** **FX: BARI BORI KARI**—sound of crunching still-hard instant noodles. In other words, Kuro is so hungry he didn't even bother to take the pitcher of boiling water from Numata for his chicken ramen, he just starts crunching them dry. In 15.2 you can see that he's got most of the "brick" between his chopsticks.
- 14.7** **FX/balloons: KAKO KAKOKO KOKO**—keyboard sounds
- 16.5** *Nire* (said "nih-reh"—please see note on vowel pronunciation above) is the Japanese word for an elm tree. As with *Kurosagi* ("black heron") it has generally been left untranslated in the script.
- 17.2** **FX: KAKOKO KOKO KAKOKO KAKOKO**—keyboard sounds
- 17.4** **FX: ZUZUUU**—sound of photo printer
- 17.5** **FX: PASARI**—sound of photo hitting floor
- 18.1** **FX/balloon: KATA**—putting beer can on table
- 19.1** In case you think the editor learned about the Internet from a CD-ROM he got in the mail, that is what it said in the original; literally, the phrase *yuuwa moenuf* written in katakana. The translator, by the way, was the first person the editor ever met who had a Sony VAIO.
- 21.1** **FX: GOTO**—putting down box

- 22.6 FX: GOTO**—putting down heavy coffin
- 23.3 FX: TA TTA TA**—running sound
- 23.4 FX: ZURI**—dragging sound
- 23.5 FX/balloon: BAN**—slamming door shut
- 24.1 FX: BATAM**—closing car door
- 24.2 FX: BURORO**—car starting up
- 24.3 FX: GWOOO**—car speeding along  
You may have already noticed this in Vol. 1, but naturally they don't drive around with their full company name written on the outside of the van; if you compare it with the front cover, you'll notice it's missing the two critical kanji for "corpse," and hence to the public they're just "The Kurosagi Delivery Service."
- 24.4 FX: WOOO**—car speeding along
- 25.2** As you might observe, the sign on the hearse says "Nire Ceremony."
- 25.3 FX: FUBA**—sound of the wind as the two cars pass by each other
- 27.2 FX: GWOOO**—car sound
- 27.3 FX: YURA YURA**—sound of pendulum swinging
- 28.1 FX: GOTO GATA GOTO GATA**—sound of car hitting bumps in road
- 28.6 FX/balloon: KEEE**—sound of brakes
- 28.7 FX: CHAKA CHAKA CHAKA**—sound of the hazard lights blinking
- 29.1 FX: HYUN HYUN HYUN**—sound of pendulum swinging
- 29.3 FX/balloon: BA**—sound of the two looking back
- 33.4 FX: SU**—reaching out with his hand
- 35.6 FX: BOBON**—exhaust backfire as the engine starts
- 36.1 FX/balloon: DORURURUN**—car engine sound
- 37.2 FX/balloon: KWOOOO**—sound of approaching car
- 38.2 FX: GOTO**—putting down coffin
- 38.4 FX/Makino:** It's just a corpse right? Bonng.
- 39.6 FX: PASA**—pulling out a page of the paper
- 45.4 FX: KACHA**—opening door
- 45.5 FX: BATAN**—door slamming
- 50.3 FX: PINPOON PINPOON**—doorbell sounds
- 50.5 FX: GACHA**—sound of opening door
- 51.1 FX/balloon: KOTO**—sound of cup being put on to plate
- 51.5** The peculiarities of how capital punishment is administered in Japan make this scenario not as bizarre as it may seem, as indicated by Hayashi's remarks on the system in page 130.
- 52.2 FX/balloon: DON GARA GARA DOCHA**—sound of many things falling over
- 53.6 FX: POTA POTA POTA**—sound of dripping blood
- 54.1 FX/balloons: POTA POTA**—drip drip  
**FX/balloon: POTA**—drip
- 55.1 FX/balloon: DOSARI**—sound of cat being tossed down



- 55.4 FX: HITA—hand touching cat
- 55.5 FX/balloon: SUUUU—inhale of air
- 55.6 FX: FUU—soft exhale
- 56.1 FX: ZAWA ZAWA ZAWA ZAWA—sound of the leaves moving in the wind
- 56.2 FX: ZA ZA ZA ZA ZA—leaves being blown around by a gust of wind
- 57.1 FX/balloon: KASA—sound of leaves moving under paw
- 57.2 FX/balloons: BIKU BIKU—sound of mouth twitching
- 57.3 FX/balloon: PACHI—sound of eye opening
- 57.5 FX: SUKU—sound of cat getting up
- 58.2 FX/balloon: PERO PERO—sound of cat licking paw
- 58.3 FX: GASA—sound of cat moving off
- 59.3 Pronounced “keh-reh-ai-is.” Bulmark (the logo, appropriately enough, was of a charging bull) made soft vinyl and die-cast toys based on such series as *Godzilla* and *Ultraman* between 1969 and 1977. If this really is his/yata’s/its hobby, it’s a relatively expensive one; the originals can sail for several hundred dollars each.
- 60.2 FX: KO KO—footsteps
- 60.3 FX: GASA—something moving in the bushes
- 61.2 FX: PURAN PURAN—wiggling sausage
- 61.4 FX: BABA—sound of cat attacking
- 62.1 FX: KUCHA BARI GUCHA—chomping and bone cracking sounds
- 62.3 FX: SHITA SHITA—quiet cat footsteps
- 62.4.1 FX: SHITA SHITA—more cat footsteps
- 62.4.2 FX/balloon: PERON—licking mouth sound
- 63.1 FX: BA—sound of cat jumping
- 63.3 FX: GATSU GATSU—biting sounds
- 63.6 FX: BAKI DOKA—sound of hitting wall with cat
- 64.1 FX: DOKA GA DOKA GA—repeatedly hitting wall with cat
- 64.2 FX: DOTA—thud
- 64.4 FX: MUKO—sound of cat getting up
- 64.5 FX: NU—sound of spirit leaving cat’s body
- 65.1 FX: DO—sound of lifeless cat hitting ground
- 65.2 FX: FU—sound of the spirit fading away
- 66.4 FX: KACHA—opening door
- 67.1 FX: BASA BASA—newspapers being tossed onto the floor
- 68.6 FX: PAKU PAKU—sound of puppet’s mouth flapping. Notice Kereofits is now wearing a tie as well, presumably so as to help Yata not look out of place on the job.
- 70.3 FX: BATAN—door closing
- 71.2 FX: PIRA—sound of paper being held up
- 71.3 It is very common for a Japanese

to use as a form of personal ID when dealing with government records (taxes, registrations, etc.) a *jitsu*—an ink seal carved with the individual's name. The person makes an impression with it, and registers it on file with a government office, who can then bring it out for comparison when the person brings the seal in on any future occasion. An an acceptable alternative, as Numata alluded to in 69.3, might be a signature (probably in conjunction with a personal identification number), or a thumbprint.

**73.5** **FX: JAN CHAN JA**  
**JACHACHACHA CHAN**—  
nonglone playing

**74.3** **FX: TSUU TSUU TSUU**—dal tone

**75.1** In the original "joke," Karatsu misheard it as *nira*, meaning "leek." In the extremely unlikely event you haven't yet seen Orihime from *Bleach* spin a leek to the tune of the nostalgic Finnish song *Eva's Polka*, go directly to [leekspin.com](http://leekspin.com) for the looped experience.

**76.3** **FX/balloon: TOPOPO**—  
pouring tea

**77.3** **FX: HO**—sigh of relief

**78.3** **FX: KYUKYU**—sound of a  
squeaky wheel

**78.4** **FX: KYU KYU**—more squeaks

**79.4** **FX: GACHA**—opening door

**80.3** **FX: PEKORI**—bowing sound

**80.5** **FX: GATA**—getting up

**80.6** **FX: KACHA**—putting cup down  
on plate

**82.1** **FX: KON KON**—knock knock

**82.3** **FX: KACHI**—door opening

**82.7** **FX: KACHA**—cup being put down

**83.6** **FX: GA**—getting up

**85.4** **FX: ZA**—turning to leave

**85.6.1** **FX/black: KACHA**—door opening

**85.6.2** **FX/white: BATAN**—door slamming

**86.2** **FX: BATAM**—closing car door

**87.4** **FX: SU**—starting to turn to leave

**88.1** **FX: BUUUN**—fluorescent light  
buzzing

**88.2** **FX: CHIKA CHIKA CHIKA**—  
fluorescent light flickering

**88.3** **FX/balloon: PA**—light turning on

**89.3** **FX: KO**—footstep

**90.3** **FX: FUUU**—exhale sound

**90.8** **FX: GO**—pulling on door

**93.1** **FX: RIRII RIRII RII**—sound of  
crickets

**93.3** **FX: GACHA**—door opening

**93.4** **FX: KO KO GO GO**—several  
footsteps

**94.4** **FX: KO KO**—footsteps walking up

**98.1** **FX: PAKU PAKU**—sound of  
mouth moving

**99.1** **FX: PAKU PAKU**—flapping  
mouth sound

**101.1** **FX: GATAN**—pulling chair out

**101.3** **FX: SU**—sliding envelope forward

**101.6** Sasaki is commenting on the casual nature of how Hayashiri is calling her name without any honorifics such as *-san*, *-chan*, or *-kun*.

- 102.3** In other words, no longer the addresses of their respective original families. The translator notes that in Japan, one's official record (the "family register") almost always uses the address of the residence your family lived in when you were born. He is still the same, even though the actual house was torn down long ago and four new houses were erected on the property. Only on rare occasions is the registered address ever changed.
- 102.5** **FX: SHA SHA**—sound of the pen on paper
- 103.1** **FX: GATA**—getting up
- 104.1** **FX/balloon: KOOOO**—car engine sounds
- 104.4** **FX: KEEE**—sound of brakes
- 105.1** The ubiquitous roadside or sidewalk vending machines, where you can buy hot or cold food and drinks (as well as alcohol and cigarettes) any time of day or night, are one of the great charms of Japan. As with the remark about gun violence in Vol. 1's "Disjuncta Membra," the disturbing scenes portrayed in this volume should perhaps be balanced against the simple remark that such outdoor vending machines can exist in Japan without being vandalized into oblivion. Japan has a much lower crime rate than the U.S.
- 105.3** **FX/balloon: PI**—pressing button  
**FX/balloon: GARA GOSHON**—sound of bottle dropping
- 105.4** **FX: SU**—taking bottle out
- 106.1** **FX: PI**—pressing bottle against cheek
- 106.3** **FX: GOKYU**—gulp
- 106.7** **FX: BASA**—sound of map dropping
- 106.8** **FX: GON**—head slumping onto window
- 107.2** **FX/balloon: DOTA**—puppet falling onto armrest
- 107.4** **FX/balloon: SHA**—moving curtain aside. Note the hinged doors on the coffin so that the face of the dead can be viewed.
- 107.5** **FX: GOTO**—sound of crowbar being put down on coffin
- 108.2** **FX/balloons: DON DON DADAN DON**—banging on door
- 108.3.1** **FX/balloons: DON DON**—banging
- 108.3.2** **FX/balloon: BAN**—banging
- 109.1** **FX: GACHA**—opening door
- 109.4.1** **FX/balloon: GABU**—biling sound
- 109.4.2** **FX/balloon: BAKI**—sound of breaking bones
- 110.7** **FX/balloon: BURORORO**—car engine sound
- 112.1** **FX: BASA**—sound of newspaper being tossed onto table
- 112.5** **FX: BOSO**—mumbling sound effect
- 113.3** **FX/balloon: BATAN**—door slam
- 116.1** **FX: GACHA**—opening car door
- 116.2** **FX: BAN**—car door being shut
- 116.3** **FX/balloon: KUI**—pointing at driver seat
- 116.4** **FX/balloon: BAN**—car door shutting

116.6	FX: KYUTOTOTO—engine turning over		heavens if the other is to stay alive.
116.7	FX/balloon: BURORORON—engine starting	127.1	FX: PA—sound of the screen changing
117.1	FX/balloon: PIPAPI PIPAPI PIPAPAAPI—ringtone	130.6	FX: GATA—getting up
117.2	FX/balloon: PI—answering cell phone	131.4	FX: KO KO—footsteps
118.6	FX: KO KO—footsteps	132.1	FX: KYU KYUKYU—sound of squeaky wheels
119.1	FX: PINPOON PINPOON—doorbell	132.4	FX: JYARI—sound of footsteps in gravel
119.3	FX/balloon: GACHA—door opening	133.4	FX: PAKU PAKU—mouth flapping
119.5	FX/balloon: KACHI BO—sound of turning on a gas stove and the fire igniting	137.3	FX: PINPOON PINPOON—doorbell
120.5	FX: KACHA—putting down coffee cups	137.4	FX: GARA—sliding door opening
121.2	FX: KOTO—putting video down	138.5	FX: GAPA—rice cooker being opened
121.4	FX: TATA—running off	139.2	FX/balloon: KU—putting ring on
121.5	FX: BATAN—door closing	139.3	FX: CHARA—looting pendulum drop
122.2	FX: TATATATA—running sound	139.4	FX: SUUU—reaching out with his arm
123.1	FX: SU—sound of tape being taken out of sleeve	139.5	FX: HYUN HYUN HYUN—pendulum beginning to swing
123.2	FX: GAKON—putting tape in	140.2	FX: GI—grabbing handle
123.4	FX: WHEEEN—VCR starting up	140.3	FX: GIIII—door being opened
125.3	FX: GAKON—sound of the trap door opening	142.4	FX: GACHA—opening door
126.5	FX: SU—picking up remote to stop tape	143.4	FX/balloon: GASHA—loading videotape
126.7	Fugutaften means having to take revenge against another even if it means one's own death. The kanji literally mean that one person cannot live under the same		
		143.5	FX/balloon: ZAAA—static
		143.6	FX/balloon: PA—screen turning on
		145.2	FX: FUU FUU—heavy breathing
		145.3	FX/box: DOSU BYU—stabbing then spurring sound

- 145.5 FX/box: **GACHA GACHA**—rattling against restraints
- 146.2 FX/box: **ZAKU**—stab
- 146.4 FX/box: **DOKA**—thud
- 146.7.1 FX/box: **KOTSU KOTSU**—footsteps
- 146.7.2 FX/box: **KOTSU**—footstep
- 147.1 FX/box: **DOSU GUCHU**—stab then wet stabbing sound
- 147.2 In the original, Yata refers to the myth of the Hangan ritual, meaning “half a spirit,” supposedly able to reanimate the dead.
- 146.1 FX/balloon: **GATA**—getting up angrily
- 146.4 FX: **GA**—grasping shoulder
- 152.2 FX/balloons: **PI PO PA**—dialing cell phone
- 153.1 FX/balloon: **PIII**—hanging up cell
- 153.2 FX: **PATAN**—closing flip phone
- 153.4 FX: **KUSHA**—crushing business card
- 153.5 FX/balloon: **KORD**—sound of balled up card rolling
- 154.2 FX/balloon: **PA**—lights coming on
- 154.3 FX/balloon: **ZAAAA**—static on TV
- 155.3 The term as used in Western culture comes from Matthew 27:7, alluding to the practice of soils full of clay (and thus useful to potters) being also used for graveyards—although the Japanese term was *choshinda*, meaning “forsaken ground.”
- 156.1 FX/balloon: **KU**—lifting up chin
- 157.6 FX/balloon: **BATAN**—door closing
- 156.1 FX: **GWOOOO**—car sound
- 158.1 FX: **GATA GOTO GOTON GATAN**—sound of the rattling inside the car
- 159.2 FX: **GOGO AGO GOGO**—vibrations inside car
- 159.3 FX: **GOGOGOGOGO**—vibrations
- 161.1 FX: **SU**—touching sound
- 162.1 FX: **GOGO GOGO GOGO**—car sound
- 164.2 FX: **GACHA**—door opening sound
- 165.5.1 FX: **GATAN**—getting up
- 165.5.2 FX/balloon: **DOSA**—putting laptop into bag
- 165.7 FX: **BATAAN**—door slamming
- 167.1 FX/balloon: **KASHAN**—putting in key
- 167.3 In the West, a corpse might be laid out in formal dress, but the equivalent Japanese practice is to clothe them in a white kimono.
- 167.7 FX/balloon: **BATAN**—door closing
- 168.1.1 FX/balloon: **KOTSU**—footstep
- 168.1.2 FX/balloon: **KOTSU**—footstep
- 169.1 FX: **SUU**—inhale
- 169.2 FX: **FUUU**—exhale
- 169.3.1 FX/balloon: **PIKU**—eye twitch
- 169.3.2 FX/balloons: **PIKU PIKU**—more twitching
- 169.4 FX/balloon: **PACHI**—eyes snapping open
- 170.2 FX: **PAKU PAKU**—mouth flapping
- 170.4 FX: **KACHA**—opening door

- 170.5 FX/balloon: KACHA—opening door
- 171.5 FX/balloon: BASA—sound of raincoat falling
- 172.4 FX/balloons: TOKU TOKU—chloroform being poured onto handkerchief
- 172.5 FX: BA—hand jerking up
- 172.6 FX: SA—hand going over mouth and nose
- 173.2 FX/balloon: YORO—stagger
- 173.3 FX: DOTA—sound of Yata falling
- 174.3 FX/balloon: PACHIN—snapping open knife
- 174.4 FX: GIRI GIRI—putting cuts into wire
- 174.6 FX: CHIKA—small LED lighting up
- 176.1 FX: TON TON—straightening papers
- 176.6 FX/balloon: GAA—sound of automatic doors sliding open
- 177.4 FX/balloon: BAMUN—car door closing
- 177.5 FX/balloon: VWOON—engine revving
- 178.4.1 FX/balloon: PIIPAPI HOPAP-IPAA PIIPAAPI—ringtone
- 178.4.2 FX/balloon: PIIPAPI HOPAP-IPAA PIIPAA—ringtone
- 178.5.1 FX/balloon: KYUKO—sound of shower being turned off
- 178.5.2 FX/balloon: PIIPAPI HOPAP-IPAA PIIPAAPI—ringtone
- 178.6 FX/balloon: PI—answering phone
- 179.2 FX: SU—picking up glasses
- 179.6 FX: PASA—sound of towel falling
- 181.1 FX/balloon: KIII—brake sound
- 181.2 FX/balloons: KACHA BAN—door opening and closing
- 181.5 FX/balloon: KUI—gesturing with head
- 187.7 FX/balloons: KO KO KO—sound of footsteps
- 183.2 FX/balloon: PECHI PECHI—light slapping on face
- 184.4 FX: KA KA—footsteps
- 184.7 FX: GAKON GEEE—doors being unlatched and creaking open
- 187.6.1 FX/balloon: GACHA—rattling doorknob
- 187.6.2 FX/balloon: GACHA GACHA—more rattling
- 189.4 FX: KATSU KATSU—walking toward Fuchigami
- 190.5 FX: PITAN PITAN—slapping knife blade against palm
- 192.2 FX/balloon: KII—door creaking open
- 192.5 FX: DO—putting body down
- 193.1 FX: JIII—sound of zipper being pulled down
- 194.2.1 FX/balloon: GIII—sound of straining wire
- 194.2.2 FX/balloon: GIRIRIRI—more straining
- 194.3.1 FX/balloon: BAKIIN—wire breaking
- 194.3.2 FX/small: PAKI—twang of wire
- 195.3 FX: ZUPAA—sound of slicing flesh
- 196.2 FX: GA—sound of neck being grasped

- 197.5 **FX: BURAN**—sound of Hayashi's legs hanging off the ground
- 197.6 **FX: GATATAN**—sound of everyone falling as Hayashi's body is thrown
- 198.7 **FX: DADA**—running sound
- 198.8 **FX: GA**—grabbing sound
- 199.1 **FX: GACHA**—door being opened
- 199.5 **FX: PAKU**—biting down on broom handle
- 199.6 **FX: KAN**—sound of the broomstick hitting floor
- 200.1 **FX: GAAAAAA GAAAAAH**—screaming
- 200.5 **FX: KA**—kicking knife
- 200.6 **FX/balloon: KARA KARARA**—sound of knife spinning on floor
- 201.4 **FX: ZURU**—hand slipping
- 201.6 **FX/balloon: GUI**—pushing Mutsumi forward
- 202.2 **FX: DO**—sound of broomstick hitting back of throat
- 202.3 **FX: MEKI**—sound of the neck/spine starting to break
- 203.5 **FX/balloon: DON**—tip of broom hitting floor
- 206.4 **FX: SU**—reaching for knife
- 206.5 **FX/balloon: GU**—stepping on hand
- 207.6 **FX: GAKUN**—slumping in defeat
- 208.3 **FX: ZA ZA**—walking thought field sound
- 210.2.1 **FX/balloon: PI**—beep
- 210.2.2 **FX/balloon: PI**—beep
- 210.2.3 **FX/balloon: PI**—beep
- 210.6 **FX/balloon: SU**—moving away
- 211.1 **FX: KATA**—picking up vase
- 211.2 **FX: ZAA**—sound of running water
- 211.4 **FX: KYU**—closing tap
- 211.6 **FX: BATAN**—door closing

# YOUR BODY IS THEIR BUSINESS!

The Kurosagi Corpse Delivery Service has helped the dead who wanted justice from the living. Now, think of how many *living* people would like to take vengeance on the dead. What if it were possible? When Sasaki realizes that the latest corpse in their office is the man who murdered her parents years ago, the Kurosagi crew learns of a far darker business than their own, in this intensely disturbing one-volume story.

the KUROSAgi corpse delivery service

## 黒鷲死体宅配便

elji otsuki 大塚英志 housui yamazaki 山崎峰水



\$10.99 U.S.  
darkhorse.com

STAFF D



Embalming  
[エンバールイング]: 死体搬送

STAFF E



Channeling  
[チャネリング]: 宇宙人と交信

STAFF E



Puppet  
[マペット]: 宇宙人が憑依

お届け物は死体です。